

FAULKNER STUDIES

Winter, 1952
Vol. I, No. 4

\$2.00 yearly
.50 a copy

Genealogy as Symbol in *Go Down, Moses*

WALTON LITZ

Like Joyce, Faulkner dramatizes his view of history through the familiar figures of family ties and blood relationships. In the *Go Down, Moses* stories the complex genealogical pattern is a commentary on southern history. As in *Absalom, Absalom!*, Faulkner uses the presence of mixed Negro and white blood as a symbol of the continuing influence of some "original" sin. The contamination of the natural virtues of the Negro by the civilized vices of the white man is one facet of the broken natural order which is the central theme of *Go Down, Moses*. An understanding of the McCaslin-Edmonds-Beauchamp genealogy must underlie any comprehensive approach to these stories.

Isaac McCaslin's examination of the plantation ledgers, as described in "The Bear," reveals the original taint which unites the McCaslin and Beauchamp families. From this "chronicle" Isaac learns of old Carothers' miscegenation and incest which brought forth Tomy's Turl and initiated the Negro-McCaslin blood line (later given the surname "Beauchamp"). In Isaac's mind this contamination of the ancient Negro blood, which in its pure form is a reservoir of "endurance . . . and pity and tolerance and forbearance and fidelity and love," by "old Carothers' doomed and fatal blood" has become associated with the Old South's two primary sins: its claim to sovereignty over the land which it should have held in stewardship, and its injustice towards the Negro. He sees the visible results of these original sins in the South's economic system, "that whole edifice intricate and complex and founded upon injustice and erected by ruthless rapacity." The Old South's disregard of God's moral will lies like an inexorable curse over all southern history; the Civil War was an expression of God's just resentment against a people who violated His creation. "The Bear" presents the part-Negro, part-white Beauchamp blood as a symbol of the South's original sin fulfilling their curse through history.

Lucas Beauchamp, the hero of "The Fire and the Hearth,"

embodies the tragic division of his heritage. One part of him is loyal to his Negro blood; it was this part which prompted Carothers Edmonds to think:

I am not only looking at a face older than mine and which has seen and winnowed more, but at a man most of whose blood was pure ten thousand years when my own anonymous beginnings became mixed enough to produce me.

The Negro Lucas is the homogeneous man, one who preserves order in his household and contributes to order in his society. His emblem is the "fire and the hearth," that ancient symbol of family loyalty and traditional living. He is the self-contained, responsible man, the proper trustee for God's rich and enduring land.

Lucas' other half is that motivated by the blood of old Carothers McCaslin. This is the ambitious part of Lucas' nature, the part which desires the symbols of white superiority. The story of "The Fire and the Hearth" is a chronicle of the conflict in his life between these two attitudes.

Lucas' white blood first manifested itself in the fight with Zack Edmonds over Molly, when pride in his McCaslin heritage (" 'It's old Carothers. Get your pistol, white man.' ") nearly caused him to put out "the fire which was to burn on the hearth until neither he nor Molly were left to feed it." It appeared most strongly in his search for buried treasure with the divining machine, when the white man's ambition and materialism suppressed the Negro's natural humility. Lucas' final reconciliation and his repudiation of the divining machine represent the triumph of his Negro heritage over the taint of McCaslin blood.

The action of "Delta Autumn" is oriented around Roth Edmonds' repetition of old Carothers' (his great-great-great-grandfather's) sin. Roth has had a child by the part-Negro granddaughter of Tennie's Jim, and has then perverted their love by putting her aside with a money settlement. Uncle Ike sees

FAULKNER STUDIES

Faulkner Studies is published quarterly. All manuscripts and subscriptions should be addressed to *Faulkner Studies*, 1611 Adams Street, Denver 6, Colorado. Manuscripts must be accompanied by an addressed envelope and sufficient postage to cover their return. Subscription rates in the United States: \$2.00 yearly.

EDITORS: James R. Baker, John R. Marvin, Tom E. Francis

PUBLICATION ADVISORS: Alan Swallow and Vernie Sorvig

CONTRIBUTING EDITORS: A. M. I. Fiskin and Eugene Johnson.

STAFF: Patti Marvin, Ralph Sorvig, Stefanie Halwas, Harriett Colegrove, Margaret Huss, Ruth Johnson, Mae Swallow.

this repetition of old Carothers' act, this reappearance of black McCaslin blood as a force thwarting love, as a symbol of the continuation of the Old South's curse. He also realizes that it is only through a future amalgamation of the white and black races, the creation of a society based upon mutual love and respect between men, that the South can expiate this curse of a violated moral order. So he gives his hunting horn, the one General Compson left him in his will, to the son of James Beauchamp's granddaughter. This horn, symbolic of the "old days" and the harmonious society of "the old people," stands as an emblem of a lost paradise of love which must be regained. Meanwhile, the pattern of the McCaslin-Edmonds-Beauchamp genealogy justifies Uncle Ike's faith in the retributive power of history: "No wonder the ruined woods I used to know dont cry for retribution! . . . The people who have destroyed it will accomplish its revenge."

Samuel Worsham Beauchamp, the great-great-grandson of old Carothers McCaslin and Tomy, was caught breaking into Roth Edmonds' commissary store and ordered off the Edmonds' plantation, never to return. Moving into Jefferson, he spent the better part of a year in and out of jail; then while under indictment for murder and assault, he broke out of jail and fled to Chicago. In *Go Down, Moses* Gavin Stevens, the Yoknapatawpha County Attorney, learns (five years after his escape) that Beauchamp is in the Joliet, Illinois, prison under sentence for murdering a policeman. The night of Beauchamp's execution, Stevens pays a visit to the home where Aunt Mollie Beauchamp, Hamp Worsham and Hamp's wife are mourning the death of Samuel, Mollie's grandson. They are gathered in "a circle about the brick hearth on which the ancient symbol of human coherence and solidarity" smolders, and the formal chorus of their grief is an indictment of Roth Edmonds' inherited injustice. Samuel Beauchamp is the archetype of the modern southern Negro, whose virtues have been contaminated and perverted by the white man. Roth Edmonds is a man devoid of those virtues associated with "the fire and the hearth"; his lack of sympathy for the Negro, which was a partial cause of Samuel's criminal tendencies, is old Carothers' sin continued in a later generation. The South sold the Negro into Egyptian bondage and, in so doing, dispossessed itself from the Promised Land of Canaan.

"Roth Edmonds sold my Benjamin."

"Sold in Egypt."

"And now he dead."
 "Sold him to Pharaoh."
 "And now he dead."

A McCaslin-Edmonds-Beauchamp Genealogy
McCaslin .

I. First Generation:

A. Lucius Quintus Carothers McCaslin (1772-1837):

Pioneered from Carolina and settled in Mississippi, near Jefferson, on land purchased from the Chickasaws. Had twin sons by his wife: Amodeus and Theophilus (Uncle Buddy and Uncle Buck). Also had one daughter by his wife; she later married an Edmonds. In 1810 he had an illegitimate daughter, Tomasina (Tomy), by a Negro slave, Eunice, whom he had brought up from New Orleans in 1807. In 1833 he had a son, Terrel (Tomy's Turl), by his daughter, Tomy. On his death in 1837 he left \$1,000 to Tomy's Turl.

II. Second Generation:

A. Theophilus McCaslin (Uncle Buck):

Son of Carothers McCaslin, he and his twin brother, Amodeus, freed their slaves ten years prior to the Civil War, gave them the plantation house to live in. Late in life he married Miss Sophonsiba Beauchamp, sister of Hubert Beauchamp; had one son, Isaac McCaslin.

B. Amodeus McCaslin (Uncle Buddy):

He aided his twin brother, Theophilus, in freeing the slaves. Never married; died at the age of 70.

III. Third Generation:

A. Isaac McCaslin (1867-1947):

Son of Theophilus McCaslin; instructed in woodcraft by Sam Fathers. He was reared by his second cousin, McCaslin Edmonds, who was 16 years his senior. His life centered around the "relinquishment" of his inheritance to McCaslin. Married, no children.

Edmonds

I and II. First and Second Generations:

Carothers McCaslin's daughter married an Edmonds; her grandson was McCaslin Edmonds.

III. Third Generation:

A. McCaslin Edmonds (Cass) (1850-?):

Reared Isaac McCaslin; later received the "repudiated" land. Married, had one son: Zachery Edmonds.

IV. Fourth Generation:

A. Zachery Edmonds (Zack):

Married, had one son, Carothers Edmonds.

V. Fifth Generation:

- A. Carothers Edmonds (Roth) (1898-):
Grandson of "Cass" Edmonds, he appears in "Delta Autumn."
Had a child by a part-Negro relative, the granddaughter of
Tennie's Jim.

Beauchamp

I. First Generation:

- A. Tomasina (Tomy) (1810-1833):
The illegitimate daughter of Carothers McCaslin and a female
slave, Eunice. Born 1810; died in childbirth, 1833. Tomy's
mother, Eunice, drowned herself on Christmas day, 1832.

II. Second Generation:

- A. Terrel (Tomy's Turl) (1833-?):
Son of Tomasina and Carothers McCaslin. Lived as a slave
on the land of his half-brothers, Uncle Buck and Uncle Buddy.
Married Tennie, a Beauchamp slave girl, in 1859. Had six
children by her, three of which survived: James Thucydides,
Sophonsiba, Lucas Quintus. Denied the name McCaslin, they
appropriated Beauchamp.

III. Third Generation:

- A. James Thucydides Beauchamp (Tennie's Jim) (1864-?):
Son of Tomy's Turl and Tennie. Disappeared 1886; his grand-
daughter had a son by Carothers Edmonds (see "Delta Au-
tumn").
- B. Sophonsiba Beauchamp (Fonsiba) (1869-?):
Married in 1886, moved to Arkansas.
- C. Lucas Quintus Carothers McCaslin Beauchamp (1874-):
Married a Negro named Mollie, had one daughter, Nat (see
"The Fire and the Hearth"). Had a son named Henry, born
in 1898, who grew up with Carothers Edmonds.

IV. Fourth Generation:

- A. Henry Beauchamp (1898-?):
Son of Lucas Beauchamp and Mollie; married a Worsham girl.
Had a son, Samuel Worsham Beauchamp.
- B. Nat Beauchamp:
Daughter of Lucas Beauchamp and Mollie, she married
George Wilkins.

V. Fifth Generation:

- A. Samuel Worsham Beauchamp:
Son of Henry Beauchamp, he was the great-great-grandson of
old Carothers McCaslin; a direct male descendant. Electro-
cuted in Joliet, Illinois, at the age of 26, for the murder of a
policeman (see *Go Down, Moses*).

VI. Sixth Generation:

- A. The infant son of Carothers Edmonds and James Beauchamp's
granddaughter.

Technical Aspects of William Faulkner's "That Evening Sun"

EVANS B. HARRINGTON

William Faulkner's "That Evening Sun" can be richly rewarding for readers of many types. Merely as a story, gripping and original, it holds appeal for the uncritical reader. In its psychological and sociological phases, connected with its study of human terror and the Negro-white relations of the South, it meets the demands of a certain type of modern criticism. And as a profound and well-executed piece of literary art, it is significant to all those interested in literature in a serious manner.

It is on Mr. Faulkner's execution of his story that this paper will concentrate. In it he has portrayed the mental and emotional disintegration of a human personality under the pressure of tremendous fear, and the effectiveness of his portrayal, together with the highly unusual means which he has employed, would seem to justify an inquiry into his technique.

The story Mr. Faulkner tells is that of Nancy, a negress who lives in Faulkner's mythical town of Jefferson. Nancy is a wash-woman married to a "bad nigger" named Jesus, but she has had sexual relations for some time before the story begins with a respectable white man of Jefferson, and when Jesus finds that she is pregnant by this man, he leaves her. He returns, however, after a short time, with the intention of killing Nancy. She knows this, and her helpless terror (helpless because she is a negress in a white man's South) finally brings her to a state of mental and emotional exhaustion in which she no longer responds even to the stimulus of fear, but waits blindly for her inevitable death.

To tell this story Mr. Faulkner chooses a narrator, thereby placing his point of view outside the main character, and he holds rigidly to this point of view, conveying the terror of Nancy to the reader with tremendous effectiveness while never taking her point of view or otherwise entering the story as the author.

The narrator chosen is Quentin Compson, who witnessed Nancy's disintegration when he was a child of nine, and the choice, as will be shown, was a happy one. But it might be well here to point out what seems to be a weakness in Mr. Faulkner's story—perhaps the only one of any significance and one which is connected with his treatment of Quentin as narrator.

For instead of having Quentin tell the story when he was

still a child, Mr. Faulkner allows the lapse of fifteen years, thus causing Quentin to be a young man of twenty-four when he tells it. The manner in which he tells it, though, is that of a child. The quality of his perception, the language he uses, and his general style are those which the reader would expect from the nine-year-old Quentin.

One example should illustrate this quality.

When Nancy has been bedded down in Quentin's and Caddy's room, Quentin tells us:

Nancy whispered something. It was oh or no, I dont know which. Like nobody had made it, like it came from nowhere and went nowhere, until it was like Nancy was not there at all; that I had looked so hard at her eyes on the stairs that they had got printed on my eyeballs, like the sun does when you have closed your eyes and there is no sun.

It will be seen that, though this style is admirably suited to the story, it is not what one would expect from an adult. For this reason, one feels that Mr. Faulkner erred in choosing to have Quentin narrate the story fifteen years after the action of it, but that he should instead have had him tell it very shortly after it happened, while he was still able to use such a style naturally.

There are other reasons why this arrangement would seem to be desirable. One is that it would have avoided for Mr. Faulkner the necessity of taking the reader fifteen years away from the story in time. Another is that it would have eliminated the necessity of the two introductory paragraphs which are functional only in informing the reader of the lapse of time, and which are not in the style of the rest of the story. It seems that Mr. Faulkner would have had a stronger beginning if he had begun his story with some statement to the effect that Nancy washed for the Compsons and then proceeded with his third paragraph, which describes how Nancy looked with a bundle of clothes on her head.

Once the reader gets into the story, however, he tends to forget that Quentin is an adult, and the advantages of Mr. Faulkner's choice and use of narrator become apparent. The first of these, as has been mentioned, is that Quentin's style is admirably suited to the story. It is simple, direct, naïve—in short, it is as elemental as the emotions of which it tells. The apparent naïveté of the narrator has the effect of taking the reader back to his own childhood, when his emotions were less inhibited, and thus of readying him for the blunt, forceful images which the narrator

pictures. One can hardly imagine another style achieving such a forceful effect.

A second advantage to having Quentin (whom the reader tends early in the story to think of as the child Quentin) relate the story is that it allows the author to achieve great economy of narration with more naturalness. Quentin jumps about from event to event, bringing in highly significant details in a fragmentary, apparently rambling fashion. This convinces the reader, who feels that a story would be told in just such a manner in real life, and at the same time it startles and continually interests him with its unexpected turns. The author, meanwhile, is enabled to present essential background material with the least effort. His power of description is also facilitated by this choice. Quentin witnessed the action of the story as a small boy, who might be expected to receive vivid emotional impressions. Faulkner's rare, and tremendous, talent for portraying just this type of impression—the fresh, the poetically naïve, in fact, the childlike—thus has its ideal medium.

Having Quentin tell the story also makes more natural the use of perhaps the most effective device in the entire story, that of arranging the petty bickerings and uncomprehending comments of Quentin's family—Caddy and Jason and Mr. and Mrs. Compson—in juxtaposition to the indications of Nancy's great emotional disturbance. This circumstance causes in the reader an amazing sympathy for Nancy—born of the realization that all those around her, with the possible exception of Mr. Compson, fail to realize how great her suffering is. It is interesting to note that this juxtaposition of the petty and comic to the intense and tragic is used at the first possible opportunity and continued almost unceasingly to the end of the story.

The first instance of it occurs when Quentin reports Nancy's apparently disturbed condition. Mr. Compson goes to see why she has not gone and the following occurs:

"Maybe she's waiting for Jesus to come and take her home," Caddy said.

"Jesus is gone," I said. . . .

"Nancy's scaired of the dark," Jason said.

"So are you," Caddy said.

"I'm not," Jason said.

"Scairy cat," Caddy said.

"I'm not," Jason said.

"You Candace!" Mother said. Father came back.

"I am going to walk down the lane with Nancy," he said. "She says that Jesus is back."

Another quality of this contrast is that Mr. Faulkner, as an artist must, heightens the reality of the dialogue. In the following passage it will be observed how he has balanced and timed the ejaculations of five-year-old Jason into excellent dialogue, giving the effect of literal transcription almost, when a careful consideration will reveal that it is highly improbable that such well-balanced, pointed, and economical dialogue would occur in such a situation in real life. Nancy has just come into the kitchen, informing Dilsey, the Compson's regular Negro cook, that Jesus is back.

"How do you know he's back?" Dilsey said. "You aint seen him."

"Jesus is a nigger," Jason said.

"I can feel him," Nancy said. "I can feel him laying yonder in the ditch."

"Tonight?" Dilsey said. "Is he there tonight?"

"Dilsey's a nigger too," Jason said.

"You try to eat something," Dilsey said.

"I dont want nothing," Nancy said.

"I aint a nigger," Jason said.

Mr. Faulkner also has managed to effect a progression in the intensity of his story by this contrast. As Nancy's danger becomes greater, and her terror more marked, the children persist in their imperviousness to it, and at times even add to her danger. Thus in the following passage, when the children are accompanying Nancy home, the statements of Caddy that Nancy called Jason "Mister" make the reader wince with Nancy for fear that Jesus, who may be lurking in the ditch, will hear that Mr. Compson is in fact not there. Jason is the five-year-old; "Mr. Jason" is Nancy's term for Mr. Compson, of course.

"What are you talking so loud for, Nancy?" Caddy asked.

"Who; me?" Nancy said. "Listen at Quentin and Caddy and Jason saying I'm talking loud."

"You talk like there was five of us here," Caddy said. "You talk like father was here too."

"Who; me talking loud, Mr Jason?" Nancy said.

"Nancy called Jason 'Mister,'" Caddy said.

"Listen how Caddy and Quentin and Jason talk," Nancy said.

"We're not talking loud," Caddy said. "You're the one that's talking like Father——"

"Hush," Nancy said; "hush, Mr Jason."

"Nancy called Jason 'Mister' aguh——"

"Hush," Nancy said. She was talking loud when we crossed the ditch and stooped through the fence . . .

These passages show not only Mr. Faulkner's use of contrast but also his prime method of characterization in this story. That method is almost solely by dialogue. Only in portraying Nancy and Jesus (and that very briefly) does Faulkner use physical description.

So effective is this characterization by dialogue that one feels early in the story that he could recognize the speakers by what they say. Jason—the self-centered, pettish five-year-old—is always in character; Caddy—aggressive, alert, extraverted—is likewise, as is the quiet, observant Quentin, who invariably makes the sensible, and sensitive (though childish) comment. Mr. Compson is quiet and intelligent, much like Quentin, while his wife is like Jason, selfish and pettish.

Dilsey, the cook, plays only a small part, and is adequately portrayed, also through dialogue.

In drawing Nancy and Jesus, Faulkner uses some description, but as in his narration, he is very economical in giving vivid pictures. Both of these characters are given tags that correspond closely to their roles in the story. Jesus, the "bad nigger" who fills Nancy with terror, is described in two phrases which make him convincingly terrible. The first one is, "a short black man, with a razor scar down his face," and the second, "sitting behind the stove, with his razor scar on his black face like a piece of dirty string." Nancy, though described once or twice rather fully, is usually characterized by a vivid reference to some significant position or movement of her hands. She is "holding the cup in her long brown hands," and when she drops it, Quentin says, "Nancy sat there with her hands still making the shape of the cup." Later, in her cabin, Nancy is so agitated she places her hand on the hot lamp globe without noticing it. Caddy brings it to her attention and she takes it slowly away and stands there, "wringing her long hand as though it were tied to her wrist with a string." Later Quentin describes the hand, which she is still wringing, as "long and limp and brown." These constant references to the limp and helpless hands admirably indicate Nancy's mental condition of helplessness, cornered terror.

Nancy's personality is extremely interesting as a revelation of how Mr. Faulkner interprets Negro psychology. She sleeps with Stovall, she takes opium, she unashamedly accosts Stovall on the street. She even tells Jesus at one time that the "watermelon" in

her stomach did not come off his vine. And later she describes with surprising ferocity how she would cut Jesus up if she found him with another woman.

One statement which she continually repeats, however, seems to be the key to her personality. When Quentin finds her cowering in the kitchen, afraid to go out because Jesus is back, she says, "I aint nothing but a nigger. It aint none of my fault." This statement runs throughout the scenes of her greatest terror, and one feels that her adultery, her shamelessness, her opium addiction, and her ferocity—as well as similar characteristics in the other Negroes of the story—may be explained by the characteristic attitude of southern Negroes that nothing they do matters, and therefore they will escape retribution since they are only Negroes. One therefore reads Nancy's repeated assertions that she is just a Negro, at the times when she is most terrified, as the habitual invocation of the god of anonymity which has previously solved all her psychological problems. At the very end of the story, when she is emotionally and physically exhausted, she still clings to this thought (though one feels that it is mostly from force of habit, and that she hardly realizes what she is saying). When Mr. Compson and the children leave her for the last time she does not even get up to close the door. "I just done got tired," she says. But she adds immediately thereafter, "I just a nigger. It aint no fault of mine." In portraying Nancy, Mr. Faulkner implies that the lack of moral conscience among the South's Negroes is a result of the lack of self-respect on their part, a self-respect which the South has not helped them to gain.

It should also be added that there is no way, in a technical analysis, to convey fully the tremendous power which Mr. Faulkner has put into "That Evening Sun." It is hoped, however, that this paper may contribute something toward an appreciation of what is easily one of the finest short stories in American literature.

You are cordially invited to subscribe to *Faulkner Studies*.
Address: *Faulkner Studies*, 1611 Adams Street, Denver 6, Colorado
Remember: Your contributions to these columns are as important
to the success of this venture as are your subscriptions.

REVIEW

Howe, Irving, *William Faulkner*. New York: Random House, 1951. 205 pp.

Since it is impossible to abstract Mr. Howe's full argument in so brief a space, let us put to him at once a query central to contemporary criticism on Faulkner: to what extent shall we assume that Faulkner's characters are symbols and his works myth-making exercises?

The answer reveals Mr. Howe as a sane and moderate guide, preferring the artist at work to mythopoeia. This is, I am aware, a delicate point in current criticism, and difficult to evaluate; and I risk laboring it a little in order to consider Mr. Howe's contribution. There are those who feel most at home in the mists of mythopoeia; there are others who prefer the deceptive clarity of the "factual." Perhaps it's a matter of temperament. At any rate, Howe enters a mild protest against the current fascination with "mechanics and ingenuity," "weighty moral implications," complications of symbolism and the artist as a myth-making creature. Howe suggests that some of this may arise from a distaste for direct experience, even direct literary experience, as if somehow symbols in art were ends in themselves, mysteriously more profound than the experience they symbolize.

Campbell and Foster, for example, in the only other full-length treatment of Faulkner, attempted to bring order out of "formal chaos," to indicate a mythopoeia, a Kafka-like Nemesis hovering over all, a surrealistic blend of past and present, and a seeking for atonement for man's destructiveness. This was, of course, but a part of their useful work; nor does Howe deny its possible usefulness. Yet Howe prefers to stick more closely to the man at work.

Does the writer, in short, first meditate upon a philosophy and then create fiction? Howe speaks of "the resistance every writer must erect against his own intentions, that moral flexibility which comes from a willingness to assume that in a work of art, at least, no issue is settled in advance." Again, he can say: "The ideas that can be wrenched from *Absalom, Absalom!* are far less important . . . than its poignant evidence of an artist grappling with his inherited resources, struggling with and against his awareness of the wrongs in the tradition he loves." *With and against*—this is at once Faulkner's compulsion and the denial of a purely deliberate creation of a full-bodied myth. For Faulkner, accord-

ing to Howe, is better seen as a compound of pride and revulsion, of a sensitive mind and imagination in a state of tension, often almost to the point of despair and loss of creative control, torn between form and fury; a man deeply embedded in a tradition sectional and personal, yet deeply suspicious of it, even rejecting it.

This inner torment this novelist has dramatized, projected, as a novelist must, into representative characters and situations. By representative we mean not so much of the milieu as of the writer's own conception of that milieu. In this sense, then, Faulkner's figures are grotesques only as were Sherwood Anderson's, concentrations of certain elements that have most deeply touched or wounded the creative artist, and even projections of that which most stubbornly delays the "values" which the writer cherishes, such as those finally admitted by Faulkner in his Nobel Award speech: "Love and honor and pity and pride and compassion and sacrifice."

Here then is a kind of resolution of the discordant themes in Faulkner. The tortured rhetoric becomes an overtone of a hardly subdued conflict; the dilemmas are sometimes still in the raw; the mingled love and contempt, the protest against "outrages" (one of Faulkner's favorite words) are indicative of a postponed acceptance or even program for improvement. Faulkner's myth-land, his Nemesis and "atonement" are not planned solutions, and are neither teaching nor preaching, but a compound of passion and endurance. In an age of "understatement and tepid irony," says Howe, Faulkner has not been afraid to be passionate and emotional; but that does not imply a complete conquest.

Howe's book is actually relatively uncomplex. It suffers a little from the appearance of some chapters as articles in magazines, here housed in somewhat enforced companionship. Since Howe thinks Faulkner's basic ideas far from profound, platitudes even, he stresses the accomplishment of their expression in powerful situations and characterizations. To Howe, Faulkner's *The Sound and the Fury* is his greatest work, and *The Hamlet* his "most brilliant stroke." Most will concur. There are good compact comments on Faulkner's major plots, and one is grateful for having "The Bear" rescued from over-elaboration.

Not a definitive work, this modest book is good reading, and a worth-while contribution to the reinforcement of our knowledge of Faulkner as a major figure; not a perfect one, not a fully rounded one, but one of genuine individuality and power.

(Wilson O. Clough)

NEWS AND COMMENT

This quarter's contributors: WILSON O. CLOUGH, who reviewed the Irving Howe book, is professor of English at the University of Wyoming; WALTON LITZ writes from Merton College, Oxford, that he has been "doing a little evangelical work on Faulkner's behalf" during the past year and adds that Faulkner is "practically unknown" there and his works are unavailable; EVANS B. HARRINGTON, University of Mississippi, delivered his paper on "That Evening Sun" at the South-Central MLA meeting in Baton Rouge just over a year ago. An *Arizona Quarterly* essay by JAMES R. BAKER, an *FS* editor, is annotated in this issue. HILDA LIVINGSTON of the New American Library writes that Faulkner's *The Unvanquished* will be published December 24th. This brings to eight the number of Faulkner's titles available in Signet Books and all of them are still in print. Address 501 Madison Avenue, New York 22, for information. A New York *Times* clipping (October 19, 1952) answers a question recently posed here. The report is that Faulkner is still at work on *Requiem for a Nun* as a play for a Broadway production. Earlier it had been hoped that LEMUEL AYERS would produce the play this season. With this issue *Faulkner Studies* completes its first year of publication. For the time being copies of any of the quarterly issues will be available at fifty cents each for those who have not a complete file. (T.E.F.)

BIBLIOGRAPHY

Baker, James R., "The Symbolic Extension of Yoknapatawpha County," *Arizona Quarterly*, 8: 223-228, Autumn, 1952.

If we desire a symbolic extension of Faulkner's work, we find his Yoknapatawpha County rich in this potential. Although the South is "damned unique," Faulkner finds there a universal in the dialectical process of consciousness. His characters are involved in a diremption between the individual consciousness and the status quo, symbolized in the dialectic of Was and Is, or, occasionally, of Is and Will-Be. "The present is never the moment of satiation. Thus is promoted for the characters their feeling of "outrage" and their sense of "doom." (A.S.)

Cantwell, Robert, "The Faulkners: Recollections of a Gifted Family," *New World Writing II*. New York: The New American Library, 1952. pp. 300-315.

Sidelights on a reporter's 1938 visit with Faulkner and details of the life and death of Col. W. C. Falkner who, as Colonel Sartoris in fiction, is made to embody the myth of the traditional southern aristocrat. Colonel Falkner, however, lived in almost direct opposition to the old pattern of southern life. The Old South to which the real Colonel Falkner belonged was part of that element which broke down the code of the fictional Sartorises. (T.E.F.)

Collins, Carvel, "A Note on *Sanctuary*," *Harvard Advocate*, 135: 16, November, 1951.

Why did Faulkner make his preface to the 1932 edition of *Sanctuary* so derogatory and misleading? The point is that Faulkner did not think up a series of fictional events to startle the public gratuitously. A fragment of autobiography related to Faulkner in a night club forms the core of *Sanctuary*. Faulkner now writes about a struggle for affirmation of belief; in *Sanctuary* and the works of its time he wrote in the outrage of a potential believer. (T.E.F.)

Dickmann, Max, "William Faulkner, *Escritor Diabolico*," *Revista de las Indias*, 2:107-116, March, 1942. (In Spanish.)

Faulkner's work and art are almost impossible to explain. They are compounded of strange forces and treat of sensibilities more than of reason. Faulkner's is a sensibility tortured by the consciousness of the impotence of the human heart in the face of brutality and cruelty. He is a "devilish" writer, one who cherishes death as the supreme end of the human tragedy. (R.W.S.)

Emmanuel, Pierre, "Faulkner and the Sense of Sin," *Harvard Advocate*, 135:20, November, 1951.

Fate, as it appears in Faulkner, is not a blind force but an organic reality. There is always a part of the most inner world that escapes him who lives in it. A theologian would call that situation a state of sin. Faulkner is one of the rare novelists in our time for which sin is a basic and not only casual reality—not transgression of moral laws but original sin, human condition itself. Faulkner's God is a terrible one; he is imminent and takes the figure of fate. (T.E.F.)

Faulkner, William, "Never Be Afraid," *Harvard Advocate*, 135:7, November, 1951.

Our danger in the world today is the forces which are trying to use man's fear to rob him of his individuality. It is not men in the mass who can and will save Man. It is Man himself, the one who is not afraid to raise his voice for honesty and truth and compassion, against injustice and lying and greed. (A speech delivered at an Oxford (Miss.) high school commencement.) (T.E.F.)

Lydenberg, John, "Nature Myth in Faulkner's 'The Bear,'" *American Literature*, 24:62-72, March, 1952.

Faulkner's power arises from his myth-making ability. The bear is a nature God; he is more than merely natural. The nature-priest is Sam Fathers who finally yields the bear to his death. But the actual killing is left up to a dog and a man who belong to an order that is neither human nor natural. The killer, Boon, ends in insanity, since he has violated the moral order. With the death of Old Ben, the priest, Sam Fathers also dies, and Ike McCaslin puts on manhood. The conflict between pride and humility is reconciled in Ike. (P.M.)

McCamy, Edward, "Byron Bunch," *Shenandoah*, 3:8-12, Spring, 1952.

Lena and Christmas are the two chief protagonists of *Light in August*; they represent a conflict between "gentleness, compassion, love and life on the one hand and violence, hate, destruction and death on the other." Byron is converted from Hightower's counsel of "selfish flight and isolation" to the "positive values of the serene, assured Lena—to the value of acceptance." "The figure of Byron Bunch, then, represents freedom from the tyranny of the past and salvation through love, which breaks man's isolation. . . . And like Lena, Byron stands for the victory of the 'will to live' over the 'will to destruction' and death, gentle compassion over violence, and the acceptance of love over hatred." (E.J.)

"No Sanctuary," *Newsweek*, 38:90-91, September 24, 1951. (Rev. *Requiem for a Nun*.)

Summarizes the plot and points out that the play is composed of a series of "successive revelations" having "an intensity which has not been present in Faulkner's writings since *The Sound and the Fury*." On first impression we are apt to conclude that Faulkner's experience in writing for the

movies has contributed to his technical power and has "added graphic power and immediacy to the sort of scenes he formerly skimmed over in vague generalized impressions." On closer examination we see that this experience has produced a "sort of surface trickiness, or a fictional waste, the literary equivalent of farming or lumbering methods that leave the land bare and denuded." (*J.R.B.*)

O'Connor, William Van, "Protestantism in Yoknapatawpha County," *The Hopkins Review*, 4:26-42, Spring, 1952.

The relationship of the Protestant spirit to the mores is a principle theme in much of Faulkner's work. Sutpen in *Absalom, Absalom!* and several characters in *Light in August* illustrate the rigidity of principle and harshness of spirit of Calvinism. These are contrasted to the characters who hold a belief that makes existence sufferable and even pleasant. (*A.S.*)

Pearson, Norman Holmes, "Lena Grove," *Shenandoah*, 3:3-7, Spring, 1952.

Lena is the "focal point" of *Light in August*. "She is, so to speak, steadfast and unchanged, a dominant part but only a part against which the other characters are played and into which they are ultimately resolved." She advances in her journey from Alabama to Jefferson in Mississippi (in Faulkner's words) "like something moving forever without progress across an urn." The journey in the novel is like Lena's progress across an urn, ". . . the endless line of the frieze." Faulkner wrote in the *Double Dealer* (April, 1925): "I read 'Thou still unravished bride of quietness' and found a still water withal strong and potent, quiet with its own strength, and satisfying as bread." (*E.J.*)

Ransom, John Crowe, "William Faulkner: An Impression," *Harvard Advocate*, 135:17, November, 1951.

Since the earlier work, Faulkner has extended his range and still maintained his powers. His is one of those fertile talents which register with some unevenness from book to book. The affair in *Requiem for a Nun* is a poor theatrical one, and all of Faulkner's talent cannot change it. He is John Webster if we look for his equivalent among Elizabethans—in the force of his horror, the rightness in his sense of human goodness and in the gift of language. To read Faulkner is to contemplate the common human behaviors under the aspect of magnificence. (*T.E.F.*)

Rascoe, Lavon, "An Interview with William Faulkner," *Western Review*, 15:300-304, Summer, 1951.

Faulkner replied to questions asked by members of a creative writing class at the University of Mississippi in April, 1947. Questions ranged from comments on his own writing and his experiences in Hollywood to comments on other writers and upon the process of writing. (A.S.)

Ridgely, Joseph V., "A Moral Play: *Requiem for a Nun*," *The Hopkins Review*, 5:81-83, Spring, 1952. (Rev. *Requiem for a Nun*.)

Sanctuary portrays "the waste land that results after 'progress' has triumphed in Yoknapatawpha and self-betrayed individualism has gone to defeat." *Requiem* continues this theme. The prose sections show "collectivism and embodied law gradually triumphing over individualism and justice." The play demonstrates man's need to accept moral responsibility on an individual basis. (J.R.B.)

Roth, Russell, "The Centaur and the Pear Tree," *Western Review*, 16:199-205, Spring, 1952.

Discusses two characteristic images of Faulkner's—the Centaur image and the pear tree image which appear in "Spotted Horses." Eula Varner is compared to the pear tree, and the men in the story to the horses, symbolized in the Texan holding on to the horses' heads. Love of horses in this excessive sense is a sign of lost virility and sexual perversion on the part of the men (as in many Faulkner stories), while the pear tree is related through various images to Eula Varner who is a kind of fertility goddess. Hence, the irony of the story comes through the perversion of the men, and the hopeless waiting figure of Eula Varner at the window. (J.R.M.)

"Sanctuary Revisited," *Time*, 58:114-18, September 24, 1951. (Rev. *Requiem for a Nun*.)

A summary of the plot, beginning with the announcement that *Requiem for a Nun* is medium-grade Faulkner—"a moral sequel to *Sanctuary*." The prose sections point out the tragic decay of the high codes of the Old South. The "slack-spined" modern generation (represented by Temple and Gowan) must pay for this decay through suffering. They are to be redeemed by the Negro, who understands suffering but, at the same time, "believes." "After years of the big No in American writing, this modest Yes may be the biggest symbol of all in *Requiem for a Nun*." (J.R.B.)

Index to Volume One

Asterisks indicate references to bibliographical entries.

- "*Absalom, Absalom!*: The Definition of Innocence," 12*
- Alexander, Sidney, "The Nobel Prize Comes to Mississippi," 47*
- American Fiction: 1920-1940*, 29*
- Archer, H. Richard, "Collecting Faulkner Today," 42
- "Authors Answer the Critic, The," 26
- Baker, James R., "*Requiem for a Nun*," 4
- _____, "The Symbolic Extension of Yoknapatawpha County," 62*
- Beach, Joseph Warren, *American Fiction: 1920-1940*, 29*
- _____, *The Twentieth Century Novel: Studies in Technique*, 29*
- Breit, Harvey, "A Sense of Faulkner," 30*
- _____, "William Faulkner," 12*
- Brooks, Cleanth, "*Absalom, Absalom!*: The Definition of Innocence," 12*
- "Byron Bunch," 64*
- Campbell, Harry M. (and R. E. Foster), "The Authors Answer the Critic," 26
- _____, *William Faulkner: A Critical Appraisal* (rev.), 9
- Cantwell, Robert, "The Faulkners: Recollections of a Gifted Family," 63*
- Cavalcade of the American Novel*, 48*
- "Centaur and the Pear Tree, The," 66*
- Clough, Wilson O., "Howe, Irving, *William Faulkner*" (rev.), 60
- "Collecting Faulkner Today," 42
- Collins, Carvel, "A Note on *Sanctuary*," 63*
- Cowley, Malcolm, "In Which Mr. Faulkner Translates Past into Present," 13*
- Daniel, Robert (and J. L. Longley), "Faulkner's Critics: A Selective Bibliography," 12*, 29*, 47*
- Dickmann, Max, "William Faulkner, *Escritor Diabolico*," 63*
- Emmanuel, Pierre, "Faulkner and the Sense of Sin," 63*
- English, H. M., Jr., "*Requiem for a Nun*," 30*
- "Faulkner and the Sense of Sin," 63*
- "Faulkner: An Experiment in Drama," 13*
- "Faulkners: Recollections of a Gifted Family, The," 63*
- "Faulkner's *Absalom, Absalom!*," 31*
- "Faulkner's Critics: A Selective Bibliography," 12*, 29*, 47*
- "Faulkner's Folly," 32*
- Faulkner, William, *Absalom, Absalom!*, 15* (Sullivan), 31* (Hoffmann)
- _____, *Bear, The*, 14* (Lewis), 64* (Lydenberg)
- _____, *Collected Stories of*, 30* (Fiedler)
- _____, "Collins, Jimmy, *Test Pilot*" (rev.), 40
- _____, *Go Down, Moses*, 49
- _____, *Intruder in the Dust*, 30*
- _____, "Never Be Afraid," 64*
- _____, *Pylon*, 20
- _____, *Requiem for a Nun*, 13* (Cowley), 13* (Howe), 14* (Pfafl), 15* (Smith), 15* (Warren), 16* (West), 30* (English), 31* (Match), 31* (McLaughlin), 32* (Morgan), 32* (Poster), 47* (Heilman), 48* (West), 64* (*Newsweek*), 66* (Ridgely), 66* (*Time*)
- _____, *Sanctuary*, 33, 63* (Collins)
- _____, *Soldier's Pay*, 15* (Pritchett)
- _____, "That Evening Sun," 54
- Fiedler, Leslie A., "William Faulkner: An American Dickens," 30*
- Fiskin, A. M. L., "Campbell, H. M., and Foster, R. E., *William Faulkner: A Critical Appraisal*" (rev.), 9
- _____, "Harvard Advocates . . .," 44
- Foster, Ruel E. (and H. M. Campbell), "The Authors Answer the Critic," 26
- _____, *William Faulkner: A Critical Appraisal* (rev.), 9
- "Future That Is Already Here, The," 14*
- "Genealogy as Symbol in *Go Down, Moses*," 49
- "General Introduction to *Faulkner Studies, A*," 1
- Glicksberg, Charles I., "William Faulkner and the Negro Problem," 30*
- Gloster, Hugh M., "Southern Justice," 30*
- Harvard Advocate*, Faulkner ed., (rev.), 44
- "Harvard Advocates . . .," 44
- Harrington, Evans B., "Technical Aspects of William Faulkner's 'That Evening Sun,'" 54
- Heilman, Robert B., "School for Girls," 47*
- "Hero in the New World: William Faulkner's *The Bear, The*," 14*
- Hoffman, Frederick J., *The Modern Novel in America*, 13*
- _____, (and O. W. Vickery), *William Faulkner: Two Decades of Criticism*, 8 (rev.), 12*, 29*, 47*
- Hoffmann, A. C., "Faulkner's *Absalom, Absalom!*," 31*
- Howe, Irving, "Faulkner: An Experiment in Drama," 13*
- _____, "The Southern Myth and William Faulkner," 13*
- _____, *William Faulkner* (rev.), 60
- _____, "William Faulkner and the Negroes," 47*
- "Interview with William Faulkner, An," 66*
- "In Which Mr. Faulkner Translates Past into Present," 13*
- Jelstrup, Thomas L., *Ideas and Queries*, 39
- "Lena Grove," 65*
- Lewis, R. W. B., "The Hero in the New

- World: William Faulkner's *The Bear*," 14*
- Litz, Walton, "Genealogy as Symbol in *Go Down, Moses*," 49
- , "Ideas and Queries, 40
- , "William Faulkner's Moral Vision," 48*
- Longley, John L. (and R. Daniel), "Faulkner's Critics: A Selective Bibliography," 12*, 29*, 47*
- Lydenberg, John, "Nature Myth in Faulkner's 'The Bear,'" 64*
- McCamy, Edward, "Byron Bunch," 64*
- McLaughlin, Richard, "Requiem for a Temple Drake," 31*
- Marvin, John R., "Hoffman, F. J., and Vickery, O. W., *William Faulkner: Two Decades of Criticism*" (rev.), 8
- , "Pylon: The Definition of Sacrifice," 20
- Match, Richard, "The New Faulkner," 31*
- Modern Novel in America, The*, 13*
- "Moral Play: *Requiem for a Nun*, A," 66*
- Morgan, Frederick, "Seven Novels," 32*
- Morris, Wright, "The Violent Land: Some Observations on the Faulkner County," 32*
- "Nature Myth in Faulkner's 'The Bear,'" 64*
- "Never Be Afraid," 64*
- "New Faulkner, The," 31*
- "Nobel Prize Comes to Mississippi, The," 47*
- "No Sanctuary," 64*
- "Note on *Sanctuary*, A," 63*
- O'Connor, William Van, "A Short View of Faulkner's *Sanctuary*," 33
- , "Protestantism in Yoknapatawpha County," 65*
- , "The State of Faulkner Criticism," 14*
- Pearson, Norman Holmes, "Lena Grove," 65*
- Perry, Bradley T., "A Selected Bibliography of Critical Works on William Faulkner," 12*, 29*, 47*
- Pfaff, William, "The Future That Is Already Here," 14*
- Poster, Herbert, "Faulkner's Folly," 32*
- Pritchett, V. S., "Vogue of Faulkner," 15*
- "Protestantism in Yoknapatawpha County," 65*
- "Purification by Sacrifice," 15*
- "Pylon: The Definition of Sacrifice," 20
- Ransom, John Crowe, "William Faulkner: An Impression," 65*
- Rascoc, Lavon, "An Interview with William Faulkner," 66*
- "Redemption of Temple Drake, The," 15*
- "Requiem for a Dramatist," 48*
- "*Requiem for a Nun*," 4, 30*
- "Requiem for a Temple Drake," 31*
- Ridgely, Joseph V., "A Moral Play: *Requiem for a Nun*," 66*
- Roth, Russell, "The Centaur and the Pear Tree," 66*
- , "Ideas and Queries, 23
- "Sanctuary Revisited," 66*
- "School for Girls," 47*
- "Selected Bibliography of Critical Works on William Faulkner, A," 12*, 29*, 47*
- "Sense of Faulkner, A," 30*
- "Seven Novels," 32*
- "Short View of Faulkner's *Sanctuary*, A," 33
- Smith, Harrison, "Purification by Sacrifice," 15*
- "Southern Justice," 30*
- "Southern Myth and William Faulkner, The," 13*
- "State of Faulkner Criticism, The," 14*
- Sullivan, Walter, "The Tragic Design of *Absalom, Absalom!*," 15*
- Swallow, Alan, "A General Introduction to *Faulkner Studies*," 1
- "Symbolic Extension of Yoknapatawpha County, The," 62*
- "Technical Aspects of William Faulkner's 'That Evening Sun,'" 54
- "Tragic Design of *Absalom, Absalom!*, The," 15*
- Twentieth Century Novel: Studies in Technique, The*, 29*
- Vickery, Olga (and F. J. Hoffman), *William Faulkner: Two Decades of Criticism*, 8 (rev.), 12*, 29*, 47*
- "Violent Land: Some Observations on the Faulkner County, The," 32*
- "Vogue of Faulkner," 15*
- Wagenkencht, Edward, *Cavalcade of the American Novel*, 48*
- Warren, Robert Penn, "The Redemption of Temple Drake," 15*
- , "William Faulkner and His South," 16*
- West, Anthony, "Requiem for a Dramatist," 48*
- West, Ray B., Jr., "William Faulkner: Artist and Moralist," 16*
- "William Faulkner," 12*, 32*
- William Faulkner* (rev.), 60
- "William Faulkner: An American Dickens," 30*
- "William Faulkner and His South," 16*
- "William Faulkner and the Negroes," 47*
- "William Faulkner and the Negro Problem," 30*
- "William Faulkner and the Nobel Prize Awards," 17
- "William Faulkner: An Impression," 65*
- "William Faulkner: Artist and Moralist," 16*
- "William Faulkner, *Escritor Diabolico*," 63*
- "William Faulkner's Moral Vision," 48*
- William Faulkner: Two Decades of Criticism*, 8 (rev.), 12*, 14*, 29*, 47*
- Williams, Cecil B., "William Faulkner and the Nobel Prize Awards," 17